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ABSTRACT

In this model lesson, secondary students test the hypothesis that Mexican achievements have widely influenced art and architecture in the United States as a result of the cultural flow and exchange between the two nations. The lesson is designed to be presented in two to three class periods. To determine the validity of the hypothesis, students examine selected examples of art and architecture (overhead projections, slides, recordings) found in the United States. Each selected example is followed by a directed discussion. Specific art works and their sources are cited in the lesson and questions for teachers to ask are provided. Some examples of content and teaching methods follow. Students learn about the interest in muralism in the United States which flowed from the Mexican Muralist Movement of the 1920's and 1930's by examining several artist's works including Rufino Tamayo's painted mural "America" in Houston's Bank of the Southwest and Jose Clemente Orozco's painted murals at Dartmouth College in New Hampshire. Teachers are asked to point out to students that the cultural exchange has flowed from the United States to Mexico as well. For example, many Mexican muralists chose themes of U.S. technology and Wall Street economic interests in Mexico. The lesson then proceeds to overhead projections of selected works by contemporary Mexican American artists in the United States, including Chelo Gonzalez Amezcua and Ralph Ortiz. Students learn about the depth of the Mexican influence by viewing slides of Frank Lloyd Wright's detailed understanding of pre-Columbian construction design and decoration and listening to a record of Wright's own words describing the creative influences guiding his work and much of the 20th century construction in the United States. An appendix contains a summary listing of major contemporary Mexican American artists. (Author/RM)

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Mexican Influence on Contemporary Art and Architecture of the United States: A Model Lesson for Cross Cultural Understanding at the Secondary Level

SP 012 804

by
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1980

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MEXICAN INFLUENCE ON CONTEMPORARY ART AND ARCHITECTURE OF THE UNITED STATES

Key Idea and Illustrations

Achievements in Mexico have had a wide influence on the contemporary art and architecture of the

A

B

C

MEL CASAS, SANANTONIO PAINTER WITH THE "C/S GROUP," PROTESTS OVER the NEEDS OF THE "OUTSIDERS" in the U.S. SOUTHWEST (socially, politically, ECONOMICALLY)...
"HUMANSCAPE No. 62, 1970 BROWNIES" REFER TO YOUTH, MEXICAN AMERICANS, INDIANS, ETC.

D

E

F

G

H

United States, in the Southwest as well as in the Northeast, among Mexican Americans as well as Anglo Americans.

Lesson Objectives

(1) To discover the wide influence of Mexican achievements on the contemporary approach to art and architecture in the U.S. (gaining a "new" view of Mexican, Mexican American, and Anglo American cultures).

(2) To reveal the cultural flow and exchange between the two nations by observing samples of art and architecture in the United States Southwest and Northeast and among both Mexican Americans and Anglo Americans as well.

Prefatory Information

This lesson is designed to be presented in two to three class periods. In view of comprehensiveness, it is last in lesson sequence.

Suggested Contents and Recommended Activity

Introduction. Begin the lesson with the question: Can you name or describe any buildings in the community that clearly reflect Mexican architectural influence? (Responses can include public buildings, religious edifices, apartment complexes, homes, etc.) Can you describe any examples of Mexican influence on art locally? (Responses can include murals, furnishings, decorations, easel painting, design, etc.). Students will individually write a brief list and compare results in a directed discussion. Do tentative findings suggest the hypothesis that Mexican achievements have widely influenced art and architecture in the United States as a result of the cultural flow and exchange between the two nations?

Development. To determine the validity of the hypothesis, students will examine selected examples of art and architecture (overhead projections, slides,

recordings) found in the U.S. to: (a) test for clear evidence of a flow of artistic ideas and exchange of techniques between the two cultures? (b) search for proof (or lack of it) that Mexican achievements have had a wide influence (geographically and ethnically) on U.S. art and architecture? Each selected U.S. example shown should be followed by appropriate questions to discover the depth and breadth of Mexican influence. (Project Illustration A)

Now consider overhead projections of these works by Mexican artists working in the U.S.: Juan O'Gorman's mosaic mural on the façade of the Hall for the Performing Arts in San Antonio's Hemisfair Plaza (Source: Ramsdell, San Antonio); Rufino Tamayo's painted mural "America" in Houston's Bank of the Southwest (Sources: Paz, Tamayo en la Pintura; Houston, An Architectural Guide); José Clemente Orozco's painted murals at Dartmouth College in New Hampshire, Pomona College in California (Sources: Faulkner, Art Today; Reed, The Mexican Muralists); Diego Rivera's frescoed (paint mixed with plaster) murals at the Detroit Art Institute (Source: Canaday, Mainstreams of Modern Art). What do these examples imply about the flow of artistic ideas? (Response should note the interest in muralism in the U.S. flowing from Mexican Muralist Movement of the 1920's and 1930's.) Reveal this was a logical manifestation of the immigration flow to the U.S. from Mexico following the political and economic upheavals of the social revolution of 1910. (Source: Quirarte, Mexican American Artists.) Do these examples indicate an exchange of artistic techniques between the two cultures? (Responses should note U.S. samples of Mexican fresco, painting techniques conveying messages of social consciousness.) (Sources: Charlot, The Mexican Mural Renaissance, 1920-25; Plenn, A Guide to Modern Mexican Murals.) Explain that the cultural exchange has flowed from the U.S. to Mexico as well, e.g., many Mexican muralists chose themes of U.S. technology and Wall Street economic interests in Mexico. Reference can be made to the fact that "although murals continue to be painted in Mexico and the U.S., muralism no longer exists as a vital force." (Quirarte, Mexican American Artists, p. 33). Nevertheless, ideas and techniques derived from the muralist era continue to enrich both cultures. (Project Illustration B)

Proceed to overhead projections of selected works by contemporary Mexican American artists in the U.S. Southwest and Northeast, searching for evidence (or lack of it) of specific Mexican influence. (To assure balance in

viewing Mexican American artists, hand out content outline, found in Appendix A and note the wide range of these artists in terms of training, Mexican influence, and geographical distribution in the U.S.). Using this list, choose at least five visual examples to project for discussion (Source: Quirarte, Mexican American Artists), e.g., Chelo González Amézcua (self-taught ink/paper technique, based on pre-Columbian filigree designs she combines with her local environment influence in Del Rio, Texas); Ralph Ortiz (doctoral candidate at Columbia University in fine art with an international reputation for his unique "Destructive Art," combining pre-Columbian ideas of the creative-destructive cycles of life with an internationally oriented avant-garde approach, based in New York City); Melesio Casas (highly trained art teacher and active in Chicano art movement, i.e., "Con Safo" or C/S Group, seeking identity through visual means that combine ideas of the pre-Columbian native populations, the Spanish colonial peoples, the blending of these elements with the Anglo/International trends, based in San Antonio, Texas', etc.). (Project Illustrations C and D)

Continue with overhead projections of architecture in the U.S. reflecting similar Mexican influences: Santa Barbara, California's Spanish colonial courthouse (Source: Sanford, Architecture of the Southwest, p. 243); San Francisco's Transamerica Pyramid combining pre-Columbian design with Mexican international earthquake resistant innovation found in its Mexico City precursor, the Tlaltelolco Pyramid Offices (Sources: Gebhard, Architecture of California, p. 63; Beacham, Mexican Architecture, p. 31); the Chrysler Building in Manhattan with its "art-deco" Mayan inspired decorative motif (Source: Andrews, Architecture in America); the avant-garde cultural-living environments of Paolo Soleri in the Arizona desert inspired by pre-Columbian organic architecture (Source: Soleri, Arcology: The City in the Image of Man); and the many constructions of Frank Lloyd Wright in the U.S., e.g., Taliesin East in Wisconsin, Taliesin West in Arizona, Fallingwater House in Pennsylvania, the Barnsdall House in California, all reflecting close ties to Mayan organic architecture in Mexico (Source: Wright, A Testament). This is a rapid view of the breadth of Mexican influence on U.S. architecture. (Project Illustration E)

Now focus on the depth of this influence by showing slides of Frank Lloyd Wright's detailed understanding of pre-Columbian construction design and decoration. (Sources: American Color Slide Library Co. No.

CS545, "Innovations in American Architecture of Frank Lloyd Wright"; No. EX1003, "Architectural Drawings by Frank Lloyd Wright, Houses, Part II"). Specifically, examine the Barnsdall House in Los Angeles to find evidence of pre-Columbian ideas and techniques? Reveal corresponding features between this house and the classical Mayan building, "Las Monjas", at Uxmal, Mexico, e.g., the hollyhock motif comparable to the serpent motif, similar use of banked upper story walls, organic materials, similar use of cornices and friezes, a pyramid stairstep base and modular columned supports in both structures (Source: Reed, Mexico, p. 290). Is it clear evidence of Mexican influence on this major U.S. architect? Reinforce the student response by playing the following record of Wright's own words describing the creative influences guiding his work and much of 20th century construction in the U.S. (Educational Audio Visual Long Playing Record, No. 8R 250, "Frank Lloyd Wright Speaking"). Note that Wright visited many pre-Columbian sites early in his career, and they became overriding influences as his career progressed. (Project Illustrations F and G)

Follow with a prerecorded tape quoting Mexican organic architect, Juan O'Gorman, regarding Mr. Wright and the return flow of artistic ideas from the U.S. to Mexico. (Source: Smith, Five Mexican Architects, p. 18).

> I realized long ago that it was unfortunate that Le Corbusier (with his steel and glass modular, purist, international style) and not Frank Lloyd Wright caught our attention. Wright would have (and has in several instances) helped us stay closer to our true American tradition. He was the supreme architect of this century. He conceived the truly organic architecture of our time. Many of his buildings, definitely influenced by ancient, pre-Hispanic Mexico, are the best examples of an American architecture. His house, Taliesin in Spring Green, Wisconsin, is the greatest modern house built in this century, and is one of the important works of all times. It has a recognizable Mexican character. It revives the Meso-American tradition. It was Wright, a frequent visitor to our archaeological sites, who understood organic architecture as related to human beings in their geographical and historical context. I find it deplorable that the pre-Columbian influence (as revived in Wright's work) is not more visible in the architecture of modern Mexico.

Through directed discussion, consider these statements of

O'Gorman in terms of their implications about the depth and breadth of cultural flow and exchange between the U.S. and Mexico? (Project Illustration H)

Conclusion. Summarize by asking students to synthesize their findings of evidence (or lack of evidence) in determining validity of the hypothesis proposed in the introduction.

(1) From your investigations of contemporary U.S. art and architecture reflecting Mexican influences, describe your discoveries in terms of the breadth and depth of these influences. Cite at least five examples, with specific reference to the ideas and techniques that support the original hypothesis about these artistic influences. How has this evidence afforded you a "new" view of Mexican, Mexican American, as well as Anglo American cultures?

(2) Based on your observations, identify and describe at least four illustrations of cultural flow and exchange between Mexico and the United States? The responses should include references to specific examples of art and/or architecture in the U.S. Southwest and Northeast and among Mexican Americans and Anglo Americans. Through a concluding directed discussion, consider the open-ended thought question: do present and past cultural exchanges indicate a future with more or less flow of artistic ideas and techniques between the two nations? State why you consider your position defensible. Expand the discussion to include cultural exchange and flow between other nations and the U.S. and Mexico, respectively, e.g., Canada-U.S.; Guatemala-Mexico; etc. Do you agree with introductory lesson's idea: art and architecture reflect the diverse cultural blends of a nation? Do you think they will continue to be accurate ways of measuring cultural flow and exchange?

Sources:

Appendix A (A key handout providing an annotated listing of major Mexican American artists); Appendix B (Timeline, which is a helpful guide keeping the lesson's relative perspective)

Andrews, Wayne. Architecture in America, a Photographic History from Colonial Period to the Present. New York: Atheneum Publishers, 1960. (An excellent photo source . . . presenting a sweeping view of architectural constructions across the U.S. reflecting numerous styles and influences, e.g., the art deco, Mayan inspired movement expressed in Manhattan's Chrysler Tower, etc.)

Beacham, Hans. The Architecture of Mexico. New York: Architectural Publishers, 1969. (A good comparative source on modern pyramids)

Canaday, John. Mainstreams of Modern Art. New York: Holt, Rinehart and Winston, 1964. (A key source on Mexican artists in the United States, high quality text and photos, e.g., Rivera's frescoes at the Detroit Institute of the Arts, etc.)

Charlot, Jean. The Mexican Mural Renaissance, 1920-1925. New Haven, CT: Yale University, 1963. (Key source)

Coke, Van Deren. Taos and Santa Fe, the Artist's Environment 1882-1942. Albuquerque, NM: University of New Mexico Press, 1963. (Useful guide to styles in northern New Mexico)

Dickey, Roland F. New Mexican Village Folk Art. Albuquerque, NM: University of New Mexico Press, 1970. (A well-illustrated volume, useful in comparing basic design elements and styles with Mexican popular art counterparts)

Faulkner, Ray and Ziegfeld, Edwin. Art Today. New York: Holt, Rinehart and Winston, 1969. (Photos of key Mexican works in the U.S.)

Ferdon, Edwin N. A Trial Survey of Mexican-Southwestern Architectural Parallels. Santa Fe, NM: School of American Research, Museum of New Mexico, 1955. (An interesting attempt at paralleling the similar and different aspects of development in both regions)

Gebhard, David, et al. A Guide to Architecture in San Francisco and Northern California. Santa Barbara, CA: Peregrine Smith, Inc., 1973. (An excellent guide to styles, influences, with photographs and explanations

of architectural innovations, e.g., the Transamerica pyramid in San Francisco, p. 63, is fully detailed, etc.)

_____. A Guide to Architecture in Southern California. Los Angeles: L.A. County Museum of Art, 1965. (Photos and text reveal numerous architectural samples reflecting Mexican influence)

Glubok, Shirley. The Art of the Southwest Indians. New York: Macmillan, 1971. (Good on the styles of indigenous peoples in Arizona and New Mexico, well-illustrated, reflecting creative traditions comparable to the indigenous peoples of Mexico)

Houston, An Architectural Guide. Houston Chapter of American Institute of Architects, 1972. (Clearly illustrated)

Historic San Antonio, 1700-1900. San Antonio Chapter of the American Institute of Architects, 1963. (Lucid architectural examples of Mexican influences constructions)

Hitchock, Henry Russell. The Rise of an American Architecture. New York: Praeger and Metropolitan Museum of Art of New York, 1970. (Well-documented and photos of major constructions in the U.S.)

Jutson, Mary Carolyn Hollers. Alfred Giles: An English Architect in Texas and Mexico. San Antonio, Tex.: Trinity University Press, 1972. (A fascinating account . . . illustrated well . . . of the architectural development of both regions)

Mel Casas Paintings, Exhibition Catalogue. Mexican American Cultural Institute of Cultural Exchange, April 1968. San Antonio: Galería de Arte Mexicano, 1968. (A fine source book detailing the ideas and styles of this dynamic Mexican American painter)

Mérida, Carlos. Modern Mexican Artists: Critical Notes. Freeport, N.Y.: Books for Libraries Press, 1968. (A helpful insight into the motivation, philosophy, and style of selected recent Mexican artists . . . whose work is increasingly known in the United States)

Myers, Bernard. Mexican Painting in Our Time. New York: Oxford University Press, 1956. (Basic treatment of the muralists . . . text and some useful photos)

Ortiz, Ralph. "Destruction Theatre Manifesto." Studio International. 172 No. 884 (December 1966): 19-24, 51. (Adds deeper understanding of one of the more sophisticated recent Mexican American artists.)

Paz, Octavio. Tamayo en la Pintura. Mexico, D.F.: Universidad Nacional Autonoma, 1959. (Section in English and photos, e.g., mural in Houston's Bank of the Southwest, etc.)

Plenn, Virginia, and Plenn, Jaime. A Guide to Modern Mexican Murals. Mexico City: Ediciones Toltecs, 1963. (Good photos of recent murals)

Quirarte, Jacinto. "Art of Mexican America." The Humble Way, 9, No. 2 (Quarter 2, 1970): 1-9. (Vital)

_____. Mexican American Art. Austin, Tex.: University of Texas Press, 1973. (A key up-to-date source on art trends of Mexican Americans, accurate text and color photos)

Ramsdell, Charles. San Antonio, A Historical and Pictorical Guide. Austin, Tex.: University of Texas Press, 1968. (A highly useful guide architecturally to the major sites in south central Texas reflecting Mexican sources)

Record: Long Playing Record, No. 8R, 250, "Frank Lloyd Wright Speaking." Educational Audio Visuals, Pleasantville, N.Y. (Excellent audio insight into Wright's architectural ideas)

Reed, Alma. Ancient Past of Mexico. New York: Crown Publishers, 1966. (A good photo source for noting details of pre-Columbian constructions, particularly those of the Mayans in the Yucatan)

_____. The Mexican Muralists. New York: Crown Publishers, 1960. (A key source for photos of Mexican muralist's work in the United States, e.g., Orozco's murals at Dartmouth and Pomona Colleges, pp. 49-51)

Sanford, Trent Elwood. The Architecture of the Southwest: Indian, Spanish, American. Westport, Conn.: Greenwood Press, 1971. (Good on Indian and Spanish mission architecture in the southwest. It also covers the major architectural milestones during the years 1846 (after Treaty of Guadalupe Hidalgo) to 1945 (beginning of post war building boom in the southwest) e.g., the University of New Mexico adopted officially the Spanish-Pueblo style of architecture in 1905, the craze for neo-Spanish architecture sweeps the Southwest and much of the U.S. in 1925.)

Soleri, Paolo. Arcology: The City in the Image of Man. Cambridge, Mass.: MIT Press, 1969. (A fascinating look at the avant-garde urban designs proposed by Soleri for humanizing living environments with great stress on cultural and geographical dimensions. His ideas under construction in the Arizona desert tie in closely with Frank Lloyd Wright's concept of organic architecture, the natural forms of Mayan architecture, and the cultural orientation of the Mexico 2000 project. It has voluminous drawings that can add vitality to this lesson.)

Slides: American Color Slide Library, No. CS545, EX1003, Frank Lloyd Wright series.

Smith, Bradley. Mexico, a History in Art. Garden City, NY: Doubleday, 1968. (Photos)

Smith, Clive Bamford. Builders in the Sun, Five Mexican Architects. New York: Architectural Publishing Company, 1967. (A key source not only on architecture in Mexico, but on its influence beyond, e.g., Frank Lloyd Wright's organic architecture largely inspired by the pre-Columbian constructions of Mexico. Note particularly the commentary of Juan O'Gorman.)

Stern, Robert. New Directions in American Architecture. New York: G. Braziller, 1969. (Good on the architecture of the Southwest.)

Talbot, Jane and Cruz, Gilbert. A Comprehensive Chicano Bibliography, 1960-72. Austin, Tex.: Jenkins Publishing Company, 1973. (Arts section)

The Prairie's Yield: Forces Shaping Dallas' Architecture from 1840-1962. New York: Reinhold Publishing Corporation, 1962. (Photos)

Waterson, Joseph. Architecture, A Short History. New York: W.W. Norton, 1968. (A background source for major trends and examples of U.S. architecture)

Williamson, Roxanne Kutler. Austin, Texas: An American Architectural History. San Antonio: Trinity University, 1973. (Useful for styles)

Wright, Frank Lloyd. A Testament. New York: Horizon Press, 1957. (A key source on Frank Lloyd Wright's constructions, excellent photos and text, reflecting the organic concepts and forms found in pre-Columbian architecture in Mexico)

Von Eckhardt, Wolf. Mid Century Architecture in America, Honor Awards of the AIA 1949-61. Baltimore, MD: The Johns Hopkins Press, 1961. (Useful on coverage of outstanding constructions in Arizona.)

A P P E N D I X A

SUMMARY LISTING OF MAJOR CONTEMPORARY MEXICAN AMERICAN ARTISTS: HANDOUT FOR MULTIPLE LESSONS (ADAPTED FROM QUIRARTE, MEXICAN AMERICAN ARTISTS)

Artists and Date of Birth	Characteristics and Contributions
FIRST DECADE: 1901-1912	
Antonio García, 1901-	Well known painter and muralist in central Texas and Mexico; murals at La Bahía Mission at Goliad, Texas.
Chelo González Amézcua, 1903-	Unknown outside of her hometown, Del Rio, Texas, until an exhibition of her work at the McNay Art Institute in San Antonio in 1968. ...self-taught, painting with ball-point pens on cardboard, highly creative (combining poetry and pre-Columbian inspirations) intricately executed in a style she calls "Filigree, a new Texas culture" emphasizing her love of intricate metal-filigree jewelry and the intricate blend of Mexican and American elements that produced a new Texas culture).
Octavio Medellín, 1907-	Well known Texas sculptor, self-taught, creating monumental wood and stone forms, reflecting pre-Columbian as well as Mexican sources of inspiration.
Margaret Herrera Chávez, 1912-	New Mexico landscape painter, emphasizing sweeping vistas, overviews with decidedly Mexican themes.

Porfirio Salinas,
1912-1973

"Bluebonnets" Oil, 1954

Landscape painter of the familiar hill country, bluebonnets, huisache and cactus around San Antonio reflecting his attachment to the land (many of his finest works are in the collection of the late President and Mrs. Lyndon B. Johnson), self-taught. A less known theme of his is his love of painting bullfight scenes.

SECOND DECADE: 1915-1923

Edward Chávez, 1917- New Mexico artist of national prominence whose highly sophisticated abstract paintings reflect cubist spatial grids. His murals are found in many parts of the U.S. and in Brazil. He is now a New York City resident and has taught at the Art Students League.

Michael Ponce de León,
1922- Grew up in Mexico, now a New York City resident, a printmaker and teacher at the Pratt Graphic Center in New York, whose sophisticated work is widely acclaimed. Many of his works reflect the latest in design and avant-garde innovations, e.g., his 1965 kinetic construction with lights and sound --a metal collage assembled with metal debris from the city of Ljubljana.

Tito Ramírez, 1923- A well known Albuquerque artist noted for his landscape paintings and historical themes.

Rubén E. González,
1923- Explores all media, including steel and carved wood in his assemblage paintings...a highly experimental artist from Bayard, New Mexico.

Pedro Cervántez, 1915- Born in Wilcox, Arizona, and now lives in Clovis, New Mexico, where he paints landscapes, especially concentrating on New Mexico.

THIRD DECADE, 1926-1934

Peter Rodríguez, 1926- A San Francisco, California, abstract painter, well known (began exhibiting in New York and San Francisco in 1940 at the age of fourteen, lived in Mexico until 1968). His works emphasize brush strokes and colors often in circular and rectangular forms, suggesting celestial bodies, leaves, blades of grass, etc.

Eugenio Quesada, 1927- An Arizona painter; studied mural painting with famed Jean Charlot (the close associate of Mexico's revolutionary muralists in the 1920's). Lived and worked in Guadalajara, Mexico, for six years in the 1960's, does easel paintings and murals with figures dominant.

Melesio Casas, 1929- A San Antonio resident, teacher, well known in the U.S. today... noted for his large canvases with garishly loud representations of females (usually related to TV and movies) he calls "humanscapes" that draw viewers into participation with strong themes-images.

Emilio Aguirre, 1929- Also a San Antonio artist, particularly noted for his pop-like imagery in many of his paintings.

Manuel Neri, 1934- A San Francisco Bay area sculptor who uses figurative traditions and inspirations from architectural forms (from pre-Columbian Mexico to modern times), with diverse materials, e.g., plaster and

Louis Gutiérrez, 1933- A low-keyed painter, now known for his collage-paintings based on geometric configurations in whites, grays, off-whites, and more recently a wider palette.

Ernesto Palomino, 1933- A Fresno, California, artist, with diverse talents, i.e., painting, film making, muralism.

Ralph Ortiz, 1934- A New York-born artist of international reputation who is also a lecturer, teacher, writer, political activist in the U.S. and abroad. A graduate of Pratt Institute and a doctoral candidate in fine arts at Columbia University. He has exhibited widely: New York, London, San Francisco, Vancouver, Montreal, etc., and was one of the prime movers in the movement called "Destructive Art" of the 1960s who has sought to redefine the role of the artist, i.e., instead of painting the surface view as most traditional constructive artists work, he has sought to get at the "Visceral" character of things such as his work "Tlazolteotl" which shows the destructive aspects of life, using the stuffings from an old chair, which he says searches to his pre-Columbian Aztec roots and nature's processes. He has also received world attention for his <u>piano destruction</u> performed on television for audiences in New York, London, Vancouver, and in Germany.

"TLAZOLTEOTL" DESTROYED CHAIR, 1963 (SYMBOLISM OF AZTEC IDEA: CREATION/DESTRUCTION)

FOURTH DECADE: PERIOD I: 1937-1940

Eduardo Carrillo, 1937- An art teacher at Sacramento State (California), uses extreme precision

in depicting nature and manmade objects in terms of rather harsh line and color; some muralism. Although formerly active with the Chicano Movement in Los Angeles, he now concentrates on art techniques and painted surfaces.

Ray Chávez, 1938- A central Texas painter now living in Castroville. He uses liveoaks in lieu of the human figure in otherwise denuded landscapes emphasizing celestial phenomena.

Joseph Chávez, 1938- An Albuquerque artist involved with the expressionist powers of materials in his abstract sculptures, e.g., stone and alabaster works with inlays of shiny metal.

Michael López, 1938- A ceramist who experiments with new and old materials and techniques, e.g., torn, smooth clay, spray painting, etc. He is now considered a northern California artist.

Luís Jiménez, 1940- An outstanding sculptor who uses typical American phenomena of the pop art symbols, i.e., motorcycles and sex goddesses from the movies in large, shiny polychromed sculptures fashioned in fiberglass and epoxy that seem to emerge and melt into their surroundings. Although a native of El Paso and architectural graduate of The University of Texas, he now lives in New York City where he has had numerous one-man and group shows.

PERIOD II: 1943-46

Glynn Gómez, 1945- A New Mexico artist who concentrates on black and white, monochromatic representations of people

(in Vietnam where he was stationed as a Marine for five years, and more recently in New Mexico).

Amado Peña, 1943- A native of Laredo, Texas. He how lives and works in Crystal City, Texas, where he is an art teacher, consultant, and Chicano revolutionary. He uses rich colors and emphasizes the figural tradition in his paintings.

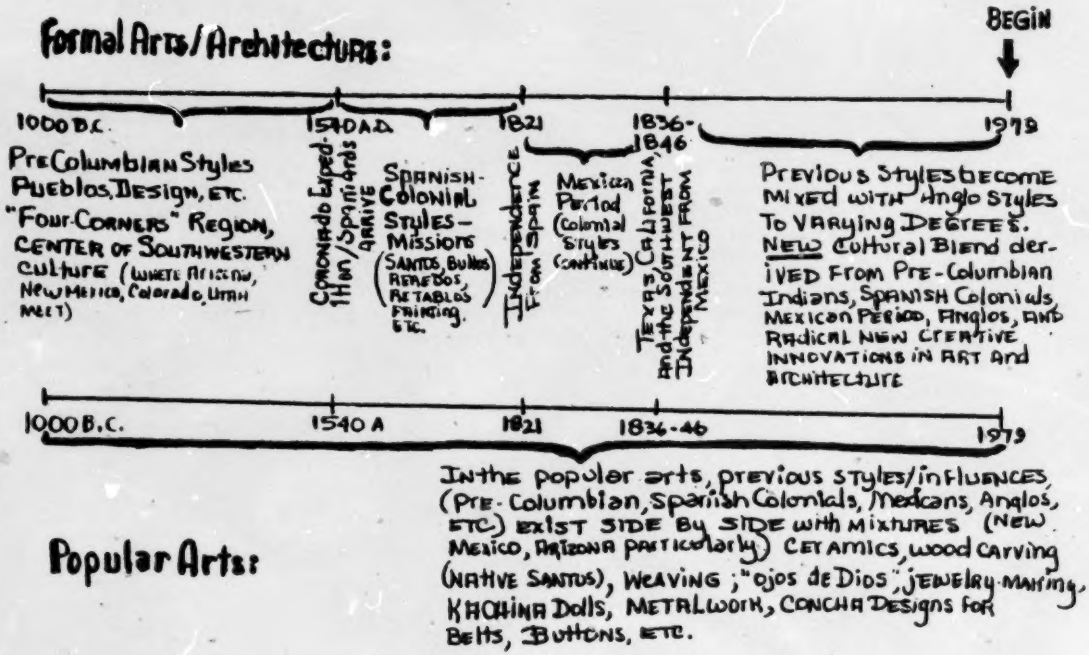
Rudy Treviño, 1945- A San Antonio painter who, unlike his contemporaries generally, is involved with abstract forms and precise shapes.

Alex Sánchez, 1946- An art teacher in Las Lunas, New Mexico (south of Albuquerque). Concentrates almost exclusively on extremely unusual phenomena with figures surrounded by a complicated narrative. He uses rapidograph to create very fine drawings on glossy paper.

APPENDIX B

Transparency Master: Timeline Overview of Mexican American Art and Architecture (to be reinforced by handouts from Appendix A, F, G, and I)

OVERVIEW OF MEXICAN AMERICAN ART AND ARCHITECTURE


Formal Arts/Architecture:
BEGIN
1000 B.C.
1540 A.D.
1821
1836-1846
1979
Pre-Columbian Styles Pueblos, Design, etc. "Four-Corners" Region, center of Southwestern culture (where Arizona, New Mexico, Colorado, Utah meet)
Coronado Expedition/Spaniards arrive
Spanish-Colonial Styles — Missions (Santos, Bultos, Reredos, Retablos, Printing, etc.)
Independence from Spain
Mexican Period (Colonial Styles continue)
Texas, California, and the Southwest Independent from Mexico
Previous styles become mixed with Anglo styles to varying degrees. New Cultural Blend derived from Pre-Columbian Indians, Spanish Colonials, Mexican Period, Anglos, and radical new creative innovations in art and architecture
1000 B.C.
1540 A
1821
1836-46
1979
Popular Arts:
In the popular arts, previous styles/influences (Pre-Columbian, Spanish Colonials, Mexicans, Anglos, etc.) exist side by side with mixtures (New Mexico, Arizona particularly) Ceramics, wood carving (Native Santos), weaving; "ojos de Dios", jewelry making, Kachina Dolls, metalwork, concha designs for belts, buttons, etc.